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A Survey of the Martin S. Ackerman Foundation at VCUarts Anderson Gallery.

Elizabeth Girard

Virginia Commonwealth University

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A Survey of the Martin S. Ackerman Foundation Collection at VCUarts Anderson Gallery

A thesis project submitted in partial fulfillment of the requirements for the degree of Master of Arts at Virginia Commonwealth University.

by

Elizabeth Rebecca Girard
Bachelor of Arts, Randolph-Macon College, 2006
Master of Arts, Virginia Commonwealth University, 2009

Director: Dr. Margaret Lindauer
Associate Professor, Museum Studies Coordinator, Department of Art History

Virginia Commonwealth University
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Abstract

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By Elizabeth R. Girard, M.A

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Virginia Commonwealth University, 2009

Major Director: Dr. Margaret Lindauer,
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The museum field has changed dramatically in the past thirty years, shifting from museum staff collecting anything and everything to staff collecting with a narrow focus defined within a museum's collection plan. Today's museum professionals are faced with a backlog of collection problems such as works that do not fit within the museum's mission statement, unaccessioned works and a lack of storage due to the overzealous collecting of previous generations. Many museums are now attempting to deal with the problems left by past staff members by going through the collection, piece by piece, and making decisions which shape the collection to better reflect the image of the museum today. I addressed this problem with one collection, the Martin S. Ackerman Foundation Collection, at VCUarts Anderson Gallery at Virginia Commonwealth University in Richmond, VA. This project consisted of locating and inventorying the collection as well as documenting the works to prepare for possible accession

into the Anderson Gallery permanent collection. This paper addresses the challenges and outcomes of my collection survey, while providing a model for others to follow in dealing with decades of collections buildup.

Introduction

This museum project consisted of a complete survey of the Martin S. Ackerman Foundation Collection (henceforth referred to as the Ackerman Collection) housed at VCUarts Anderson Gallery, the art museum for the Virginia Commonwealth University School of the Arts. The project consisted of an inventory of the collection as well as condition reports and photo documentation for each of the over 200 objects which make up the collection. When carrying out this project, I combined current museum practices and museum studies literature to determine the current state of the Ackerman Collection. The work conducted for this project is one small step toward the Anderson Gallery staff's ultimate goal of achieving American Association of Museums accreditation. This project write-up begins with a brief history of the Anderson Gallery and also a short history of museums and collecting, providing important background on university museums as well as collecting in general. This contextualizes the Anderson Gallery within the broader museum field.

Although housed at the Anderson Gallery for thirty years, most of the works in the Ackerman Collection have yet to be accessioned into the permanent collection. The outcome of this project is to provide a foundation for the ultimate accessioning of these works. That a collection has been accepted but not yet accessioned is not unusual for smaller museums with limited time, money and staff resources. This undertaking is important because unaccessioned works are more vulnerable to deterioration and loss. Hopefully, by completing this project for the Anderson Gallery, future students will see the mutual benefits of carrying out a major project at

the gallery while also helping to alleviate any backlog of works to be accessioned. I am pursuing a career in collections management after completing my Master's degree and this project provided valuable experience in developing, implementing and writing up a comprehensive collection survey.

This work is quite timely given the ongoing plans for a new gallery for VCUarts. One of the goals of this new gallery is to become accredited by the American Association of Museums (AAM). To obtain accreditation, it is necessary for the gallery to have 80% of its collection fully documented and accessioned. My work on this project has helped the Anderson Gallery staff address the backlog of works in its collections as it attempts to become an accredited museum. When goals, focus and staff change, things get overlooked or forgotten. The Ackerman Collection seems to have gone mostly unnoticed at the Anderson Gallery for many years.

Chapter One: A Brief History of University Museums and Museum Collecting

To fully understand the current state of the Martin S. Ackerman Foundation Collection at the Anderson Gallery an understanding of the history of the Anderson Gallery, the history of university art galleries and museums in general and a very brief history of museums at large is helpful. This information contextualizes the Ackerman Collection and the Anderson Gallery within the broader museum field while providing an overview of the history of museums.

VCUarts Anderson Gallery on the Monroe Park Campus of Virginia Commonwealth University (VCU) in Richmond, Virginia, is the university's primary exhibition space. The gallery was founded in 1930 with a \$10,000 endowment from Colonel Abraham Archibald Anderson to the Richmond Professional Institute, which would become VCU. The gallery was first housed in a hay loft and is now currently located in a building that has been, at various points in its history, a carriage house, an art museum, a studio and a library. It was converted to the VCU Museum of the Arts in 1970.¹ Mr. Henry Hibbs gave a large donation of 744 works to the gallery in 1972 and many large donations have been accepted by gallery staff since. Focused on contemporary art, or art produced from 1960 to the present, the Anderson Gallery has approximately 2,900 works in its permanent collection. This eccentric collection also includes, for example, religious statuary from Eastern religions, sixteenth-century prints by Albrecht Durer and contemporary art from former students as well as established artists such as Jules Olitski. The Anderson Gallery,

¹ Chasity Janet Miller, *From the Seat of Authority: A Case Study in Exhibition Development* (MA Thesis, Virginia Commonwealth University, 2006), 6-9.

as with many university art galleries, has historically been the repository for any art gifts to the university at large and, while the gallery is currently not actively collecting, the staff plans to continue accepting gifts from people affiliated with VCU. It is important to note, especially in conjunction with this project, that the university anticipates building a new gallery. Museum staff and university officials hope the new gallery will become American Association of Museums accredited. The Martin S. Ackerman Foundation Collection is one of the larger collections at the gallery and will be fully described in Chapter Two of this project write-up.

University museums have been around as long as universities; their organization, purpose and focus have changed throughout the centuries. According to museum scholar and professor Patrick J. Boylan, archaeologists have found museum-like collections from the ancient civilization in the Mesopotamia region, dating the finds to about 530 BCE.² It must be stated that these museum-type collections found in Mesopotamia have been found near what have been identified as educational institutions and it is speculated that these are museum collections. What is generally considered the first museum was a place of learning dedicated to the Muses called a “mouseio,” and is identified as the Library at Alexandria in Egypt during the third century BCE. After the fall of Mesopotamia, the Library at Alexandria would be the most significant museum-like collection until the middle ages.

During the thirteenth century, modern universities were founded on the rediscovery of Classical texts by such authors as Aristotle and Ptolemy. These universities in European cities held library collections of the newly revived Classical texts and much of the curriculum in early universities was based on the texts. Objects used for teaching subjects such as science, history

² Patrick J. Boylan, “Universities and Museums: Past, Present and Future,” *Museum Management and Curatorship* 18.1 (1999): 43.

and art were not necessary. Large collections of objects were not used until about the seventeenth century, when observation based learning became more commonplace.³

Humanism, a new manner of thinking about the world, religion and life, took hold at the end of the medieval era, helping to usher in the Renaissance. This way of thinking had a profound effect on daily life and also collecting. People began to look around themselves, to find other explanations for both the unusual and everyday occurrences in the world than those the Catholic Church advocated; learning how things worked was no longer considered blasphemy. Modern universities flourished throughout Europe, advocating intellectual development, observation and discovery.⁴ Humanist thought and belief lead to new research and discoveries which supplemented the book-based learning found at universities. Professors would collect natural specimens for their own research as well as for teaching, creating a miniature version of the world around them.⁵ These collections were not always university sanctioned and therefore are not considered to be true university collections. Professors would continue to collect their own specimens and objects for centuries, coinciding with private collectors outside of the university. At this time, schools may have had their own collections, but they were mainly of two types: religious relics and portrait collections of men associated with the university. The fact that art was one of the original objects collected by universities shows its importance, even before it was considered more than a mere craft. Some of these early collections have since been turned into museums, mirroring royal collections being turned into the first museums.⁶

University collections increased during the seventeenth century, especially scientific collections, such as geology and zoology. Ethnographic and antiquarian collections also grew in

³ Boylan, 44.

⁴ Margaret A. Lindauer, "Cabinets of Curiosities" in *The Encyclopedia of Library and Information Sciences*, 3rd ed., ed. Marcia J. Bates and Mary Niles Maack (Boca Raton, FL: CRC Press, 2009), 2.

⁵ Edward Forbes, "On the Educational Uses of Museums," (1853) in *Museum Origins: Readings in Early Museum History and Philosophy*, ed. Hugh H. Genoways and Mary Anne Andrei (Walnut Creek, CA: Left Coast Press, 2008), 252.

⁶ Boylan, 44.

size, scale and scope. One of the first museums attached to a university was the Ashmolean Museum at Oxford in England. Still in existence today, the museum housed a large collection donated to the university by Elias Ashmole. This museum was one of the first to be located in a publically accessible building specifically built to house such a collection. The building incorporated both exhibits of the collection and spaces for research, study and lectures.⁷ The Ashmolean Museum, one of the first university museums, was not only a center of display, but also of learning, a trait many museums still follow.

During the eighteenth century, university collections and museums became increasingly valuable places of research and discovery. As exploration and discovery increased, many new places and species were discovered. Researchers needed something to compare unknown species to in order to classify them. Having a large research collection of known bird, rock or plant specimens became an extremely valuable university asset. A researcher could compare an unknown bird to known specimens to identify which other birds it is most closely related. "This approach placed both reference and teaching collections at the very heart of both research and teaching, and universities across the world quickly developed the necessary facilities in the form of collections and museums."⁸ Both university run museums and those outside the university world were seen as places of research, where new knowledge was produced. This changed during the twentieth century.

By the mid-nineteenth century, scholars were advocating the importance of museums to learning institutions to augment a traditional education. Many scholars felt the students' ability to observe fine details was neglected and trips or instruction in a museum were believed to

⁷ Boylan, 46.

⁸ Boylan, 47.

improve a student's critical examination skills.⁹ In particular, art history was difficult to teach prior to the proliferation of slides and photographs; even today, seeing the work or object can have a much greater impact on a student than just seeing it reproduced on a screen or in a book. Having a university art museum filled with works by Italian and French masters was believed to be integral to any art historical education in order to view what had been discussed in class. Many universities had one example of each art historical time period or school taught so students could view the characteristic traits of each. When no masterpieces were available, school museums would display reproductions instead.¹⁰ University art museums are still useful for art history students, unlike university science or ethnographic museums which are no longer the advanced research facilities they once were. Art museums can still display works a student may have seen in class or set up new exhibitions of radically different contemporary art, exposing the student to new art and ideas.

Not only were university art museums encouraged for student use but the public could also enjoy the art on display. Most scientific collections were not open to the general public and having an art gallery opened to the public was a novel idea and the collection was "for the general cultural enhancement of the university, its staff and students and its local community."¹¹ Art museums were seen as a benefit to art history students, in displaying art, and also a way to bring a larger, public audience to the university. Most universities and colleges today have an art gallery of some type, be it a one room gallery or a large, modern museum, inviting in students, staff and the general public to view exhibitions.

⁹ Forbes, 252.

¹⁰ Edward W. Forbes, "The relation of the art museum to a university" (1911) in *Museum Origins: Readings in Early Museum History and Philosophy*, ed. Hugh H. Genoways and Mary Anne Andrei (Walnut Creek, CA: Left Coast Press, 2008), 261-62.

¹¹ Boylan, 49.

Universities replaced museums as the place where revolutionary research occurs, causing some university museums to fall by the wayside. Campus museums are usually faced with deep budget cuts, long before any research programs or other prestigious university assets are challenged with budget shortfalls. This is a sad situation as the public is more likely to visit a university museum than a university research lab. What is so exciting about a university art museum, as opposed to a publically or privately funded museum, is the university museum has more opportunity to host exhibits that these other galleries and museums may not be able to for fear of community backlash. A university museum can host exhibits which push boundaries and make the viewer ask questions, and perhaps the viewer will leave with far more questions than answers about the exhibit.¹² These thought-provoking and boundary pushing exhibits would be much harder to justify in a civic museum looking to draw a crowd. The university art museum is in a learning environment, generally a more open-minded sphere, giving it the great advantage of being more apt and able to be cutting edge. This is one feature with which non-university museums may have a much harder time competing. As museum staff deal with budget deficits, they still have to mount excellent exhibits, in order to keep the funding they already receive or to gain more funding. During times of economic hardship, reaching into the museum's own collection and being able to produce an excellent exhibition is an asset. Once a staff knows exactly what is in its collection, creating a show out of those works becomes an exciting challenge.

Outside of the university, museums are facing much the same problems dealing with budget cuts and financial restraints. Museums are seen as a civic asset, educating today's citizens about art, science or a locality's past, and many are funded through local, state and

¹² Anna Hammond and others, "The Role of the University Art Museum and Gallery," *Art Journal* 65.3 (2006): 23-26.

federal governments. Though generally considered beneficial, museums are often one of the first community resources to be financially cut off. Both civic and university museums have had similar histories throughout the centuries.

Public museums evolved from a long history of collecting by ancient peoples, the early Catholic Church and royal families. The reasons for collecting have also changed. During ancient times and early Christianity, temples and churches collected iconic religious objects, to further religious faith and belief in the Greek and Roman gods and goddesses and then the Christian God, Jesus and saints.¹³ Centuries passed to the middle ages, when medieval *Schatzkammern*, royal treasuries kept in a locked room, became the forerunners to much larger *Kunstammern*, cabinets of curiosities, during the Renaissance. A *Schatzkammer* contained important family heirlooms, such as the crown jewels or war booty. There was no set collecting plan and anything could be included as long as it was expensive and showed the owner's wealth and power.¹⁴ An excellent and often referred to example of a dynastic treasury is that of the Habsburgs in Austria. Beginning in the thirteenth century, this *Schatzkammer* of family heirlooms and crown jewels grew to include curiosities, anything seen as abnormal, strange or out of the ordinary. Separation occurred within the treasury collection during the following centuries. Some items were identified as belonging to the Habsburg dynasty—the crown jewels and royal plate, for example. Other items more rightly belonged in a *Kunstammer*, which displayed the objects of rare value and curious nature in a more appropriate manner.¹⁵

During the early Renaissance this transition from royal treasuries and large church collections to what may be considered very early museums—*Kunstammern* and

¹³ H. A. Hagen, "The history of the origin and development of museums" in *The Cultures of Collecting*, ed. John Elsner and Roger Cardinal (Cambridge, MA: Harvard University Press, 1994), 40.

¹⁴ Arthur MacGregor, *Curiosity and Enlightenment: Collectors and Collections from the Sixteenth to the Nineteenth Century* (New Haven, CT: Yale University Press, 2007), 9.

¹⁵ Thomas DaCosta Kauffman, "From treasury to museum: the collections of the Austrian Habsburgs" in *The Cultures of Collecting*, ed. John Elsner and Roger Cardinal (Cambridge, MA: Harvard University Press, 1994), 138; MacGregor, 9.

Wunderkammern—occurred throughout Europe. Roughly translated as cabinets of curiosities, these were generally large cabinets, rooms, or series of rooms in which the collector would display his treasures in whatever way he deemed appropriate. Princes and other men of wealth and prestige would have had cabinets of this type and by the second half of the sixteenth century the practice of forming a large cabinet of curiosity had become widespread throughout learned society.¹⁶ Included in the *Kunst-und Wunderkammer* were any number of things, and they generally included anything rare or unique—war trophies, crocodiles, tortoises, foreign coins and metals, antiquities, minerals, coral and art works, to name some of what is found listed on the inventories of cabinets.¹⁷ There was no limit to what a collector could have. Many of these collections, especially those begun by royal families, became the founding collections of large museums.

Behind the collections of the Renaissance lay an uncertainty of the universe that motivated collectors to hunt for objects in three broad categories: *naturalia* (natural objects), *arteficialia* (man-made objects), and *scientific* (objects which prove man's superiority over nature).¹⁸ Some collectors believed their collections further proved the existence of God in a time when many were augmenting their beliefs with humanist philosophy. Conversely, others used their cabinets to display the very facets of humanist philosophy, questioning God's omniscient power.¹⁹ Similar to universities, some collections were used for learning and research. Many were scholarly in scope and useful for learning about the world as its known

¹⁶ MacGregor, 12.

¹⁷ Patricia Kell, "The Ashmolean Museum: a case study of eighteenth-century collecting" in *Museums and the Future of Collecting*, ed. Simon J. Knell (Burlington, VT: Ashgate Publishing Company, 2004), 80.

¹⁸ Wolfram Koeppe, "Collecting for the Kunstkammer," *Heilbrunn Timeline of Art History* (Metropolitan Museum of Art, 2000-2009): <http://www.metmuseum.org/toah/hd/kuns/hd_kuns.htm> Visited 21 September 2009.

¹⁹ Anthony Alan Shelton, "Cabinets of transgression: Renaissance collections and the incorporation of the New World" in *The Cultures of Collecting*, ed. John Elsner and Roger Cardinal (Cambridge, MA: Harvard University Press, 1994), 180; MacGregor, 11.

boundaries were quickly growing and expanding. Private collecting continued in earnest until the end of the Renaissance, when it began to wane as public museums were established.

The transition to public museums has a political history since many public museums were created as a result of revolutions or as an attempt by the ruling monarch to pacify his public through display of his extensive collection.²⁰ Art appears to have been the easiest to transform to public museums. Though fine art would not achieve its elevated status until the nineteenth century, separating art from the rest of the collection showed that art was indeed different from other curiosities or objects, both for iconographic reasons and for showing the artist's ability to recreate the world and everything found within it. Though not the first princely collection to become a public art museum, the establishment of the Louvre as a national public art museum created a trend that many other European governments felt they needed to follow—a national art museum, usually an existing royal or imperial collection made public.²¹ The Louvre museum displayed items which had been captured as war trophies and decorations which were used to justify the French monarchical rule and, in an art-historical manner, transformed from “signs of luxury, status [and] splendor into repositories of spiritual treasure—the heritage and pride of the whole nation.”²² As nations in Europe began to see the benefits of having national museums in which their wealth was on public display “the importance of the museum as a means of enshrining, proclaiming and developing a sense of national identity was acknowledge[d].”²³ Museums were seen as a place to educate the general public, not only in art or science, but also in proper public behavior and manners. Once governments saw the benefits of having public

²⁰ Carol Duncan, “From Princely Gallery to the Public Art Museum: The Louvre Museum and the National Gallery, London” in *Grasping the World*, ed. Donald Preziosi and Claire Farago (Hants, England: Ashgate Publishing Limited, 2004), 261.

²¹ Duncan, 261.

²² Duncan, 256.

²³ MacGregor, 237.

museums displaying the power and wealth of a locality, museum building began in earnest, with the biggest building boom occurring in the twentieth century.

Throughout history, educating and learning were important traits of museums. Similar to university museums, many early institutions were founded with an educational component to the mission. Education in museums began very early on, beginning with the first museum, mentioned above, located in Alexandria, Egypt, during ancient Roman times. This building was dedicated to the Muses, nine goddesses in Greek mythology who were believed to inspire creativity in literature and arts. Although termed a museum or “muse ion,” this early center of learning is more easily compared to a library than a museum, as it held a collection of texts, not objects. In existence during the third century BCE, scholars would gather at this meeting place to read and discuss the works housed within.²⁴ Museums began as centers of learning and it can be argued that this is invariably still one of their most important functions.

Museums have changed considerably since first established in Alexandria during the third century BCE. Learning has always been a component of any museum visit along with, hopefully, a sense of awe and wonderment. University museums developed alongside civic ones, beginning as a space and collection for research and discovery to now using collections to disseminate knowledge discovered elsewhere. Museums today are faced with the daunting task of dealing with an excess of collections from generations past and must shape these collections to fit into the image the staff wishes to project. The Anderson Gallery is one example of a university gallery participating in this negotiation between past and present—housing a permanent collection with a diverse mix of art while hosting exhibitions of cutting edge work by both VCU students and contemporary artists. At this time of economic hardship, being able to

²⁴ MacGregor, 3.

curate a show out of the Anderson Gallery permanent collection would truly be an asset.

Knowing what exactly is housed in the collection is the first step towards curating shows consisting of works from the Anderson Gallery collection.

Chapter Two: Project Write-Up

The permanent collection at the Anderson Gallery consists of over 2,900 objects. Inventorying an entire collection becomes much less intimidating if one focuses on the smaller donations to the gallery. I chose the Martin S. Ackerman Foundation Collection as it was the collection at the gallery which had the smallest number of accessioned works. I believed working on this project would assist the gallery staff with any future goals planned for the gallery. This seemingly simple survey grew more complex once I began working, when it became obvious just how much time, energy and investigative research this project would entail.²⁵ I began the project during the 2008-2009 school year and began working on it in earnest in June 2009. I believed the easiest and most logical place to begin would be the Ackerman Foundation documentation at the Anderson Gallery. I was curious about what the Ackerman Foundation was, why Mr. Ackerman had started it and why VCU was chosen or chose to participate in this program.

My first step, which I completed in the fall of 2008 as part of a collections class project, was to find information about the Ackerman Foundation by going through the documentation at the Anderson Gallery. After spending one day going through all the foundation documentation— specifically VCU's side of any communication between the gallery and the

²⁵ For more information on conducting a collection survey, please see Suzanne Keene, "Audits of care: a framework for collections condition surveys" in *Care of Collections*, ed. Simon J. Knell (London: Routledge, 2004), 60-82.

foundation, donor files and artist files—I had more questions than answers. I began to wonder why there was so little documentation about the foundation itself. From what I understand, the basic premise of the foundation was to collect works from donors and then send works out to the participating institutions. The Ackerman Foundation asked the recipient institutions to accept the works into their collections and send out personalized letters of acceptance to the donors. What seemed strange was that the foundation asked for the letters from the gallery staff to have certain dates on them, usually December of the year the work was accepted. I attributed this to the fact that donating art works to non-profit organizations can be used for tax deductions. My suspicions were proved correct when I received further information on the Ackerman Foundation.

After finding very little background information at the gallery, I turned to the internet hoping to find more information. A search produced very few results: Ackerman's obituary and websites for institutions which hold Ackerman Foundation Collections within their permanent collections. One website I found helpful was a brief write-up on the Saint Michael's College (SMC), Vermont, Ackerman Collection.²⁶ Written by Sarah Fleming and Casey Hurlburt, the site has a short explanation of the foundation, provides a brief biography of Ackerman himself and lists a few of the organizations which have received works from the foundation. The site also lists the artists included in the SMC collection. A few of these artists, including Patrick Caulfield, Terry Frost, John Hoyland and William Scott are also represented in the VCU collection.

At this point, while searching for sites on the foundation itself, I started making a list of other universities and colleges that had Ackerman Collections. This was easy, as during my

²⁶ Sarah Fleming and Casey Hurlburt, "Ackerman Collection: Home," (VT: Saint Michael's College): <http://academics.smcvt.edu/collegeartcollection/Home%20pages/Ackerman%20Home.htm> Visited 21 September 2009.

internet search many of the websites returned were college and university art museums and galleries. As many schools have Ackerman Collections, I chose to contact ten. Over eighty institutions participated in the Ackerman Foundation program; contacting all of them was impossible given the time constraints of this project. The schools range from small with less than 2,000 students to large with over 35,000 students. All have permanent art collections. (For the list of the ten schools I contacted, see appendix A.) Out of the ten schools, half did not respond. The majority of the responses I received were unhelpful as these schools are in the same predicament as VCU and have little or no helpful documentation regarding the foundation. Two staff members at two school museums were extremely helpful and provided excellent documentation: Stacy Walsh at the University of Nebraska-Lincoln and Camille V. Doran at the University of Minnesota Duluth. From the documents I received I was able to put together an explanation of the foundation.

The Martin S. Ackerman Foundation was established in the mid-1970s as a private foundation which facilitated the donation of art work gifts from private collectors to museums, mainly university art museums and galleries. Ackerman referred to his organization as a “niche” foundation, helping his colleagues and clients donate their contemporary works of art to museums and galleries. Foundation staff would call for works, then collect, pack, and ship the works to the museum, taking care of any documentation for the donor. The foundation attempted to take care of all the details for both the museum and donor, though the receiving museum would send a personal acceptance letter to the donor. In a December 1977 letter to the director of the Eldon Memorial Art Gallery, now the Sheldon Museum of Art, at the University of Nebraska-Lincoln, Ackerman states, “this service began because, as a tax lawyer interested in art, other lawyers and accountants have asked me to advise their clients” in donating art works

for tax deduction purposes.²⁷ What was obvious about this foundation even to me as an uninformed art historian was exactly true—the Ackerman Foundation was founded to gift art to museums for the purposes of a tax write-off in accordance with the Internal Revenue Service Code, section 170: Charitable, etc., contributions and gifts. In the letter, Ackerman goes on to discuss how his personal preferences for contemporary art led him to establish his foundation for collecting and dispersing contemporary works of art. In a letter to the Tweed Museum of Art at the University of Minnesota Duluth, Ackerman explained how his foundation would not last “forever” as the good works of art would soon run out.²⁸ This prediction, that the foundation would close, came true and the foundation shut down in the mid-1980s. Many different university galleries and museums, as well as a few larger institutions such as the Smithsonian Institution, received substantial donations consisting of one hundred or more works from the Martin S. Ackerman Foundation.

Contextualizing the Ackerman Foundation with other foundations organized along some of the same principles of donating art to non-profit institutions shows what an unusual organization the Ackerman was. Two such organizations are the Samuel H. Kress Foundation and the Dorothy and Herbert Vogel Collection. Although all three foundations donate art, there is a major difference in the motivations between these two organizations and the Ackerman—the Kress and Vogel foundations donated art as they believed in the cause of getting excellent art works out to more people and sharing that which they were fortunate enough to own. Ackerman, on the other hand, formed his organization on the premise of helping out his colleagues and clients by providing them an opportunity for a tax break through art donation.

²⁷ Letter dated December 27, 1977, (Received from Stacy Walsh, registrar Sheldon Museum of Art, University of Nebraska-Lincoln).

²⁸ Letter dated February 1980, (Information compiled by Camille V. Doran, registrar, Tweed Museum of Art at the University of Minnesota Duluth).

The Samuel H. Kress Foundation was established in 1929 during the Great Depression. Kress, a self-made man who started the S. H. Kress and Co. variety stores, felt, because he was wealthy, he had a responsibility to educate and share his wealth with the public. In the 1930s, Kress set up a touring exhibit of his personal collection of Italian masterpieces. Shortly after this touring exhibition, Kress donated pieces from his collection to twenty-four smaller galleries, sharing his art with more people. He then donated a large group of works to the National Gallery of Art and his collection helped found that museum, originally taking up thirty-four galleries. In the 1940s, Kress continue to collect and the National Gallery of Art rearranged the galleries, returning many works he had donated. With this large collection of European art, including works by Bellini, Titian, Bernini, David and Ingres, Kress donated more than 3,000 works to over one hundred institutions and twenty-three colleges and universities. Works from the Kress Foundation can be found at the Metropolitan Museum of Art and the Philadelphia Museum of Art. The donations ended in 1961 as thirteenth- through nineteenth-century European art became scarce on the art market. The foundation now focuses on fellowships and grants. Interestingly, the foundation has a conservator on staff at the Samuel H. Kress Program in Paintings Conservation at New York University to help institutions with conserving works of art from the Samuel H. Kress Foundation. This foundation is still headquartered in New York City.²⁹

A newer foundation is the Dorothy and Herbert Vogel Collection: 50 Works for 50 States. After a lifetime of collecting, the Vogels donated a large collection of over 2,000 objects to the National Gallery of Art in 1992. Beginning in 2008, the Vogels hoped to distribute 2,500 pieces to institutions across America by giving 50 works, including those by artists such as Sol LeWitt, Will Barnet and Edda Renouf, to each of fifty museums, one in every state. The

²⁹ For more information, please see the Samuel H. Kress Foundation website: <http://www.kressfoundation.org>

museums receiving the works include large institutions, such as the High Museum of Art in Atlanta and the Museum of Contemporary Art in Los Angeles, and university galleries, such as Harvard University Art Museums and the Blanton Museum of Art at the University of Texas. The Vogels have been working with registrars at the National Gallery of Art, and the works should be at the new museums. With two stipulations in place—the donation must be displayed within five years and be transferred as a complete group of fifty—the Vogels have given 2,500 minimalist, conceptual and contemporary art works to fifty institutions. At the completion of this program, the Vogels still have over 1,500 pieces in their personal collection. The Kress Foundation and the Vogel Collection are examples of organizations set up by private individuals to bring art to the public, similar to the Ackerman Foundation, although the motivations of the organizations greatly differ.³⁰

Determining what works make up the Anderson Gallery's Ackerman Collection became my next priority. Since the gallery has neither a complete database nor a list of all the works in the permanent collection, I used a 1989 inventory of the Ackerman Collection. I created a register to list all the works found on the inventory. (See appendix B.) Much of the current practical museum studies literature suggests creating a register. An invaluable resource for this project has been *Registration Methods for the Small Museum* by Daniel Reibal. Reibal discusses techniques and methods for small museums such as the VCU gallery. He advocates a computer system or a written register of all the works. The gallery has an accession ledger, but works are only entered into this register once accessioned into the permanent collection. Much of the Ackerman Collection is not accessioned and I found very few of the works in this ledger. The final register I created included the entire collection and lists artist, title of the work,

³⁰ Carol Vogel, "2 Plucky Collectors, 50 Lucky Museums," *The New York Times*, 11 April 2008. For more information, please see the Vogel Collection website: <http://vogel5050.org>

measurements, edition, year, location and accession number if applicable. (For my final register, see appendix C.) With the creation of this register, the surprisingly large size of the collection was laid out. I worked on this project over many weeks and did not deal with the entire collection at once. The collection is also housed in different locations, both in the gallery and on the two VCU campuses, so seeing all the works of the group at one time is impossible. The register details the collection, which, at the outset of this project, I believed consisted of 137 works when in actuality it consists of about 218 prints and 28 art books, including works by contemporary artists such as Jules Olitski, William Scott, John Christie, Robyn Denny and Andre Thompkins.

I was curious as to the overall condition of this collection. Because it appears many of the works were brought into the gallery and forgotten, I was concerned about their care and storage over the preceding three decades. While working at the gallery, I completed a condition report for each work. (See appendix D.) I created my own condition report as the gallery staff has no standard form in place. I created this form by consulting different forms used at other museums such as the Tate Museum and the State Museum of Illinois.³¹

I was pleasantly surprised at the condition of the Ackerman Collection. Every work is exhibitable with colors bright and few tears or stains. Some of the portfolios, such as Emmitt Williams *Coptic Optic* portfolio, appear as if the works have never been taken out of the portfolio. There is one exception to this overall excellent condition. The portfolio *Ten Variations* by William Tucker consists of ten prints of different layouts of five pieces of paper. The different layouts were glued onto paper by the artist. Sadly, the glue has not held through

³¹ "Condition Report Template," *Tate Online*: <http://www.tate.org.uk/research/tateresearch/majorprojects/mediamatters/resource_conditionreport.htm> Visited on 9 February 2009; "Forms," *State Museum of Illinois*: <<http://www.museum.state.il.us/muslink/pdfs/forms.pdf>> Visited on 9 February 2009. Other condition report templates are readily available online.

the decades and the pieces are no longer attached to the paper. This is through no fault of the gallery staff and is a direct result of the materials used by the artist.

Most of the works at the Anderson Gallery are stored in flat file drawers between sheets of glassine or tissue paper. Glassine is an acid free paper used as a barrier between works of art to protect the works from rubbing against one another. Glassine paper is also water resistant, adding another protective barrier to the housing of the works. Those works on the register labeled as being located in a "rack" are housed in a frame, having recently been on exhibit or returned from inter-campus loan. The framed works include Jules Olitski prints and Henri Chopin works. Overall, the storage at the gallery is as good as can be expected in a facility that has not only reached and exceeded its storage limits but also just meets minimum requirements for environmental controls for optimal storage. Organization of the prints at the gallery will be discussed shortly.

One goal of this project was to see every work that originally came into the Anderson Gallery as part of the Ackerman Collection. According to a document found at the gallery in the foundation files, artists' books, some of which had been accessioned into the gallery's permanent collection, were deaccessioned and transferred to Special Collections at the James Branch Cabell Library on VCU Monroe Park Campus in 1981, shortly after entering the gallery. These were transferred to Special Collections because a large collection of art books was already housed there and the library staff is better able to appropriately care for the books. The list which describes the transfer from the gallery to Special Collections names thirty-eight books. Only twenty-eight of these books were listed on the 1989 inventory. As I made the decision at the outset of the project to use the 1989 inventory as the guide for the parameters of the collection, I only included those twenty-eight works listed on the inventory. The inventory included one

work, Ian Hamilton Finlay's *Taschenbuch Der Panzer*, which was not listed as being transferred to Special Collections. I cannot comment on how the works are stored at the library as a staff member pulled the books for me.

Of the twenty-eight books I was expecting, two, the above-mentioned Finlay work and Andre Thompkins *Permanentszene*, were missing. Several of the art books, such as J. L. Lochner's *Mark Boyle's Journey to the Surface of the Earth*, a book documenting Boyle's travel experiment, supposedly had nine copies at Special Collections. Only one exists at the library now. One copy, out of five, of Ronald King's *Prologue to the Canterbury Tales XII*, is missing. Other than these few missing works, everything I looked at was in good condition and has been well taken care of. The books are mainly illustrated tales, such as Greek tales or the Canterbury tales, and the illustrations are artistic retellings of the stories.

The inter-campus loan (ICL) program run by the Anderson Gallery provides works to decorate the walls of offices, classrooms and hallways throughout both the Monroe Park and the Medical College of Virginia campuses of VCU. Twenty of the works from the collection are currently on ICL mostly on the Monroe Park campus. While I was working on this project, several ICL works, including two from the Ackerman Foundation Collection, were returned to the gallery. These returns were noted on individual drawer inventories but it is unknown whether the returns were noted on the location cards, the main method used at the gallery to keep track of works in the collection. This is important to note because it could have affected my project. Since I knew some of the prints had been returned to the collections storage room while I was working on this project, I spent time the last day I was at the gallery looking through each drawer to be sure no others had been returned to the drawers of prints I had already catalogued. The last gallery inventory of the ICL works was in 2006. Finding works proved to be difficult,

especially with many of these works entitled some form of “Untitled.” The 2006 inventory was confusing as to what works were where. In conjunction with the 2009 inventory of the collections storage room, which listed works by artist and not title, it was sometimes impossible to determine which work was out on ICL and which work was in the storage room. In this instance, the unique numbers assigned to each work during the accessioning process would have been very helpful for identification purposes.

Accessioning the works, or accepting the works into the permanent collection and giving each work an easily traceable, individual number, is not only correct museum practice, but also makes finding works easier than at present. There would be less chance of losing an accessioned work since it would be traceable and there would be more accurate records of where the work is located. The number of each accessioned work would be included on every inventory. If a numbered work is missing during an inventory, its absence is much more noticeable. A museum is much more likely to lose an unaccessioned work because staff would never know it was missing if they never knew it was part of the collection. Accession numbers would be helpful to gallery staff, and a certain percentage of a museum’s collection must be accessioned in order for the museum to become American Association of Museums (AAM) accredited.

The American Association of Museum is an advocacy group focused on museums. According to the website, “the American Association of Museums has been bringing museums together since 1906, helping to develop standards and best practices, gathering and sharing knowledge, and providing advocacy on issues of concern to the entire museum community.”³² According to a timeline on the AAM website, applying for accreditation is an intense, multi-year

³² “About AAM,” *American Association of Museums*: <<http://www.aam-us.org/aboutaam/>> Visited on 21 October 2009.

process, taking, on average, 43 months.³³ Each museum's experience is unique, and what follows are guidelines that the AAM produces to direct museums in the accreditation procedure. The AAM takes into account each museum's distinctive situation when considering accreditation. There are two core questions which guide the accreditation process:

- How well does the museum achieve its stated mission and goals?
- How well does the museum's performance meet standards and best practices as they are generally understood in the museum field, as appropriate to its circumstances?

Accreditation is important as it enhances the reputation of the museum and also identifies the collection as properly cared for and safely housed. Maintaining accreditation ensures that it will be kept in excellent condition for years to come. It also encourages excellence in museums and helps to set up standards for the museum community to follow.³⁴ A museum or gallery must have many policies, such as a collections policy and a mission statement, and procedures, such as accessioning and deaccessioning procedures, in place before it can even begin the preliminary process of application. In accordance with AAM standards, the Anderson Gallery, along with any other museum up for accreditation, has hard work to complete before being considered for accreditation. Since this project focused on a specific collection, I concentrated on AAM standards for collections stewardship. There are standards that a museum must meet for everything from public trust and accountability to financial stability to facilities and risk management.³⁵

³³ For more information, please see the AAM webpage: "The Accreditation Process: Summary of Steps and Timing," *American Association of Museums*: <<http://www.aam-us.org/museumresources/accred/upload/StepsinProcessw-guides&charts.pdf>>

³⁴ "Why is Accreditation Important to the Museum Field?" *American Association of Museums*: <<http://www.aam-us.org/museumresources/accred/Importancetofield.cfm>> Visited on 21 July 2009.

³⁵ "The Characteristics of an Accreditable Museum," *American Association of Museums* (American Association of Museums, 2005-2009): <<http://www.aam.org/museumresources/accred/upload/Characteristics%20of%20an%20Accreditable%20Museum%201-1-05.pdf>> Visited on 26 September 2009.

According to AAM's "Characteristics of an Accreditable Museum," accessible on the AAM website, an accreditable museum, in regards to collections stewardship, meets these brief and basic standards:

Collections Stewardship

- The museum owns, exhibits, or uses collections that are appropriate to its mission.
- The museum legally, ethically, and effectively manages, documents, cares for, and uses the collections.
- The museum's collections-related research is conducted according to appropriate scholarly standards.
- The museum strategically plans for the use and development of its collections.
- Guided by its mission, the museum provides public access to its collections while ensuring their preservation.³⁶

The Anderson Gallery meets some of these standards but needs to work on the other standards.

The Anderson Gallery owns, exhibits and uses collections which are appropriate to its mission statement. For example, works from the permanent collection were in the 2008 exhibit

Portraits: More than Just a Pretty Face. This exhibit drew on the collection at the gallery as well as outside sources to develop an exhibit about portraiture. The Ackerman Collection wholly fits within the gallery's mission of collecting contemporary art, whereas other parts of the collection, such as the Daumier prints, do not fit within the parameters of the mission.

Documentation at the gallery can be imprecise, with the Ackerman Collection as a prime example. All that was available to me as a researcher on the Ackerman Foundation were very limited donor and artist files and a few, one-sided communications between the gallery and the

³⁶ "The Characteristics of an Accreditable Museum."

foundation. The works are all appropriately cared for, a monumental task for the Anderson Gallery staff as the building was never meant to be an art gallery and controlling the environment of the collections storage room to the exacting specifications that conservators recommend is very difficult. Also, space is a major issue at the gallery. The collection is large, consisting of over 2,900 works, and finding storage for all these works is challenging. These storage constraints will be addressed with the move to a new gallery. I do not know how much other collections-related research is carried out at the Anderson Gallery, but during my project every effort was made to ensure it was conducted in accordance with museum standards, including using cotton gloves to protect the works from any oil and dirt on my hands as well as practicing correct handling procedures. The gallery staff have chosen to not actively collect at this time, but should anyone affiliated with the university offer a contemporary art donation the staff may choose to accept the works. The collection policy could change when the new gallery opens, if there is more storage and funds for active art collecting. Public access to the collection is minimal as it is not published and researchers cannot easily find out what is contained within it. The complete "The Accreditation Commission's Expectations Regarding Collections Stewardship" is attached. (See appendix E.) This five page document fully details the AAM collections management guidelines that a museum should follow to receive accreditation. These procedures are to be followed in conjunction with all other AAM expectations for accreditation.

One test many museums face during accreditation is being able to quickly and accurately find a work in the collection storage room or a file relating to a work from the collection. A member of the accreditation team picks an object file from the gallery's documentation and the gallery staff then has a short amount of time to find the work. The reverse can also happen: an accreditation team member picks an object and the staff has to find the supporting object file. As

it stands now, the staff at the gallery would have a difficult time finding many of the pieces in the Ackerman Collection. Though the works were included in the complete 2009 inventory of the Anderson Gallery's permanent collection, many times the inventory does not list the works by title. The inventory was done by drawer and lists the artist and title, if known, or it just lists the artist and the number of his or her works found in the drawer. This system was frustrating and difficult to manage as I would open a drawer, expecting specific prints and not find what I was expecting. The drawer of William Scott prints, as well as the one containing John Hoyland prints, are good examples of this problem. In these drawers I found doubles of prints which were listed on the 1989 inventory and then did not find others which were listed on that same inventory. In this situation, accession numbers would be extremely helpful, especially for future inventories, as anyone would be able to identify the art works by the accession numbers, not by guessing at the title or by counting how many works can be found in the drawers.

In going through the associated foundation documentation, I discovered that I was not the only one who has had difficulty finding works from the Ackerman Collection. This may be because the works never actually arrived at the Anderson Gallery. I found an anonymous write-up of an inventory, perhaps the one conducted in 1989. The paragraph from May of 1990 discusses how the writer believes that some of the works were never actually received by the gallery and consequently this is why so many cannot be found with seemingly no trace of them ever being at the gallery. I believe this is a strong possibility, as many works, such as an untitled Helen Bayer work and the *Chinatown* portfolio by Chryssa, have never been accounted for. The number of works that are currently missing is apparently more than could have been conceivably lost or stolen in three decades. If the collection were better organized, perhaps placed in the same set of flat file drawers in collections storage, and accessioned, the accreditation test of

quickly finding an artwork could be confidently completed, at least on the Ackerman Foundation Collection.

Hopefully, this project is helpful for the Anderson Gallery. I have prepared a book with the condition reports and photos of each work at the Anderson Gallery so staff can easily identify the works in the Ackerman Collection until they have the time and staff to decide which works to accession and which to remove from the collection storage room and the gallery. Once the works are accessioned, keeping track of them, both at the gallery and while out on ICL, will be much easier. The works can then be entered into the gallery database, making it a more complete and helpful database. Once this backlog of collections management issues is dealt with, the Anderson Gallery will be able to mount more exhibitions based on its own collection, something very positive when faced with economic hardships. Knowing what exactly the gallery has can help staff at the Anderson Gallery mount exciting exhibitions while working on a very small budget. This will all help the Anderson Gallery achieve AAM accreditation. This museum project has not only given me valuable experience in the museum field, but I hope the end result is useful for the Anderson Gallery and its future goals of achieving AAM accreditation for the new gallery.

Conclusion

This museum project helped further the Anderson Gallery towards a future goal of accreditation. The works in the Ackerman Collection are now fully accounted for with a condition report and photos of those works which are housed in the Anderson Gallery's collection storage room. It will be quite simple for the rest of the Ackerman Collection to be accessioned with this new documentation, helping the gallery reach the 80% accession rate necessary for accreditation.³⁷ It is obvious this collection fits into the gallery's mission as all works are contemporary art, as previously defined. A complete inventory of the entire gallery permanent collection as well as some judicious accessioning and deaccessioning will be necessary before the collection will be ready to be considered, along with the rest of the gallery, for AAM accreditation. Many of the Anderson Gallery's current problems, such as storage constraints, environmental controls and accessibility for people with disabilities, will be resolved as the new gallery is built. By being proactive and beginning the inventorying, accessioning and documenting of its current permanent collection, the Anderson Gallery staff can begin the process of accreditation and keep the old backlog of collections management issues at the old gallery.

³⁷ "The Accreditation Commission's Expectations Regarding Collections Stewardship," *American Association of Museums* (American Association of Museums, 2004-2009): <[http://www.aam-us.org/museumresources/accred/upload/Collections%20Stewardship%20ACE%20\(2005\).pdf](http://www.aam-us.org/museumresources/accred/upload/Collections%20Stewardship%20ACE%20(2005).pdf)> Visited on 26 September 2009.

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Appendices

Appendix A: Schools Contacted for Information on the Martin S. Ackerman Foundation

- Davidson College, VanEvery/Smith Galleries, Davidson, N.C.
- Rochester Institute of Technology, RIT Libraries, Rochester, NY
- St. Lawrence University, Richard F. Brush Art Gallery, Canton, NY
- State University of New York at Albany, University Art Museum, Albany, NY
- Syracuse University, Syracuse University Art Galleries, Syracuse, NY
- University of Maryland, The Art Gallery, College Park, MD
- University of Minnesota Duluth, Tweed Museum of Art, Duluth, MN
- University of Montana, Montana Museum of Art and Culture, Missoula, MT
- University of Nebraska-Lincoln, Sheldon Museum of Art, Lincoln, NE
- University of Virginia, University of Virginia Art Museum, Charlottesville, VA

[illegible]

Appendix C: Register of VCUarts Anderson Gallery Martin S. Ackerman Foundation Collection

Artist	Title	Medium	Dimensions (in Inches)	Ed/Yr	Donor	Location	Accessioned
Pat Adams	Sarah's Disk	Print	23 3/4 x 35	27/33; 1984		AG Drawer 7	
Frank Auerbach	Playin Card-Two Heads JYM	Screenprint	27 1/2 x 40 1/2	53/70	Mr. Robert Steinberg	AG Drawer R	90.1
Helen Bayer						Current Location Unknown	
Herbert Bayer	Birthday Picture II	Screenprint		1970	Mr. Nelson Krum	Current Location Unknown	
Peter Blake	Costume Life Drawing	Screenprint	22 1/2 x 30 1/2	100/125		AG Drawer 6	
Patrick Caulfield	Big Sausage	Screenprint	35 1/2 x 29 1/2	63/75; 1978	Mr. Lavere G. Lund	AG Drawer I	
Patrick Caulfield	Cigar	Screenprint	24 x 22 3/4	44/75; 1978	Mr. Lavere G. Lund	AG Drawer R	
Patrick Caulfield	Sausage	Screenprint	36 x 29 1/4	62/75; 1978	Mr. Lavere G. Lund	AG Drawer I	
Patrick Caulfield	Three Sausages	Screenprint	29 1/4 x 36	57/75; 1978	Mr. Lavere G. Lund	AG Drawer I	
Pierre Celice	Paysage Blanc	Lithograph	Framed			Pres. Office, 2nd Floor-External Relations	
Pierre Celice	Paysage Gris	Lithograph	W/Mat. 30x24; W/O Mat. 25 1/4 x 19 1/2	8/75; 1969		AG Drawer I	
Henri Chopin	Tubes	Screenprint	Framed			AG Rack 38	
Henri Chopin	Tubes	Screenprint	Framed			AG Rack 38	
Henri Chopin	Tubes	Screenprint	Framed			AG Rack 38	
John Christie	Picibia's Three Yachts	Screenprint	21 1/2 x 16 1/2	11/45; 1981	Mr. Roger Kramer	AG Drawer W	90.7a
John Christie	Plus/Minus	Screenprint	20 x 15	45/55; 1980	Mr. Roger Kramer	AG Drawer W	90.7b
John Christie	Banners #1	Screenprint	15 x 22 1/2	49/60; 1980	Mr. Roger Kramer	AG Drawer W	90.7c
John Christie	Homage to Ursanto	Screenprint	15 x 22	1981	Mr. Roger Kramer	AFO 5th Floor	90.7d
John Christie	Dancers #2	Screenprint	18 1/2 x 15	47/50; 1980	Mr. Roger Kramer	AG Drawer W	90.7e
John Christie	Four Kinds of Darkness	Screenprint	15 x 22 1/2	27/70; 1980	Mr. Roger Kramer	AG Drawer W	90.7f
John Christie	Homage to Ligetti	Screenprint	15 x 22	27/60; 1981	Mr. Roger Kramer	AG Drawer W	90.7g
John Christie	Lemonade Music	Screenprint	21 1/2 x 14 1/2	34/50; 1980	Mr. Roger Kramer	AG Drawer 4	90.7h
John Christie	Checkout Music	Screenprint	15 x 22	1980	Mr. Roger Kramer	Current Location Unknown	90.7i
John Christie	Dancers #1	Screenprint	18 1/2 x 14 3/4	35/50; 1980	Mr. Roger Kramer	AG Drawer W	90.7j
John Christie	Untitled	Collage Drawing	22 1/2 x 15 1/2; w/mat. 24 x 20	1981	Mr. Roger Kramer	AG Drawer 4	90.7k
John Christie	Portfolio containing 90.7a-l				Mr. Roger Kramer	AG Drawer W	90.7l
Chryssa	Chinatown Portfolio	10 Screenprints				Current Location Unknown	
Bernard Cohen	Third Image for J	Lithograph		16/51; 1976	Mr. Charles Lubar	Current Location Unknown	
Robyn Denny	Untitled 111	Print	32 x 24 1/4; Framed			AG Rack 24	
Robyn Denny	Untitled 112	Print	32 x 24 1/4; Framed			AG Rack 9	
Robyn Denny	Untitled 115	Print	32 x 24 1/4; Framed			Oliver Hall, RM 2090	
Robyn Denny	Untitled 116	Print	32 x 24 1/4; Framed			White House, 1st Floor	
Robyn Denny	Untitled 117	Print	32 x 24 1/4; Framed			Oliver Hall, RM 2090	
Robyn Denny	Untitled 122	Print	32 x 24 1/4; Framed			White House, 1st Floor	
Mary Fedden	Abstract Landscape					Current Location Unknown	
Mary Fedden	Etching Table					Current Location Unknown	
Mary Fedden	Figs	Lithograph	Framed	1972		Pres. Office, 2nd Floor-Stairs	
Mary Fedden	Fritillaries	Print				Current Location Unknown	
Mary Fedden	Ginger Beer Bottles	Print	22 1/2 x 31 1/2	56/70		AG Drawer 5	
Mary Fedden	Ivy	Print				Current Location Unknown	
Mary Fedden	Purple Flower with Orange Sun	Lithograph	Framed			University Counseling Office	
Mary Fedden	Still Life with Ivy	Lithograph		1970		MCV- Student Affairs, Dr. People's Office	
Mary Fedden	Strawplate	Lithograph	Framed	26/70; 1971		AG Rack 7	
Ian Hamilton Finlay	Taschenbuch Der Panzer	Book				Current Location Unknown	
Elizabeth Frink	Barn Owl	Etching	Framed	47/74; 1977	Mr. Charles Lubar	Raliegh Bldg, RM 102A	
Elizabeth Frink	Goshawk	Etching	Framed	1974	Mr. Ron Kramer	Raliegh Bldg, RM 102A	
Elizabeth Frink	Little Owl	Print	24 1/2 x 35 1/4	63/75	Mr. Charles Lubar	AG Drawer R	
Elizabeth Frink	Snowy Owl	Etching	Framed	68/75; 1977	Mr. Charles Lubar	Raliegh Bldg, RM 102A	

Appendix C: Register of VCUarts Anderson Gallery Martin S. Ackerman Foundation Collection

Terry Frost	Black, Purple, Blue	Print	30 1/2 x 22 1/4	A/P; 1969	Mr. Douglas D. Sturmak	AG Drawer B	
Terry Frost	Blues	Lithograph	22 x 30	51/75; 1969	Mr. Douglas D. Sturmak	AG Drawer B	
Terry Frost	Colour on the Side	Lithograph	29 1/2 x 41 1/4	43/75; 1969	Mr. Douglas D. Sturmak	AG Drawer B	
Terry Frost	Laces I	Lithograph	23 x 31	A/P; 1968	Mr. Douglas D. Sturmak	AG Drawer B	
Terry Frost	Laces II				Mr. Douglas D. Sturmak	Current Location Unknown	
Terry Frost	Moonship	Lithograph		58/65; 1972	Mr. Douglas D. Sturmak	Current Location Unknown	
Terry Frost	Red and Black Solid	Lithograph	24 x 31	14/75; 1968	Mr. Douglas D. Sturmak	AG Drawer R	
Terry Frost	(Unknown Title)					Bio Tech I, RM 115	
Terry Frost	Untitled	Print	25 1/2 x 19 3/4, w/ mat 32 x 24	45/75	Mr. Douglas D. Sturmak	AG Drawer 4	
Terry Frost	Zebra				Mr. Douglas D. Sturmak	Current Location Unknown	
John Furnival	Blind Date	Book		213/300; 1979	Ms. Marry Ann Sharp	Special Collections	
Henri Hayden	Paysage Blue	Lithograph	20 x 26	42/75; 1968	Mr. Robert Brooks	AG Drawer A	
Henri Hayden	Untitled Blue Landscape	Lithograph		1968	Mr. Robert Brooks	Current Location Unknown	
W. Stanley Hayter	The Death of Hector	Book		20/300; 1979	Mr. Clarence Kagan	Special Collections	
Patrick Heron	Deep Violet with Orange, Brown, Green	Screenprint		A/P; 1979	Mr. and Mrs. Ben Wunsch	Current Location Unknown	
Patrick Heron	January 1973-17	Screenprint	27 x 36	1973	Mr. and Mrs. Ben Wunsch	Pollack Bldg., RM 219	80.10.
Patrick Heron	Magenta Disc, Red Edge	Screenprint		1973	Mr. and Mrs. Ben Wunsch	Current Location Unknown	
Patrick Heron	Untitled	Screenprint	28 x 40	1970		Pollack Bldg., RM 219	
Patrick Heron	2 Magenta Discs in Red	Screenprint	28 x 40	A/P; 1970	Mr. and Mrs. Ben Wunsch	Pres. Office-2nd Floor	
Roger Hilton	Nude and a Boat	Lithograph		1972		Current Location Unknown	
Roger Hilton	Two Nudes	Lithograph	15 1/2 x 15	1972		AG Drawer C	
Roger Hilton	Seated Figure	Lithograph		1972		Current Location Unknown	
Dom Silvester Honedard	Cube Tranceplant	Screenprint	23 x 31	A/P; 1970	Mr. Albert Finney	AG Drawer I	
Gordan House	Drop?	Screenprint		11/75; 1970		Current Location Unknown	
Gordan House	Vertical Feint Rule	Etching		1970	Mr. Robert Brooks	Current Location Unknown	
John Hoyland	Brown, Beige, Pink	Print	40 1/2 x 28	5/100; 1971		AG Drawer E	
John Hoyland	Large Green			14/75; 1968		Current Location Unknown	
John Hoyland	NY Suite: Brown, Black on Pink	Print	40 1/2 x 28; w/mat: 42 x 38	11/100; 1971		AG Drawer E	
John Hoyland	NY Suite: Green, Orange and Pink	Print	40 1/2 x 28	41/100; 1971		AG Drawer E	
John Hoyland	NY Suite: Grey, Blue on Pink			55/100; 1971		Current Location Unknown	
John Hoyland	NY Suite: Pale Yellow, Pink and Brown	Print	40 1/2 x 28; w/mat: 42 x 38	20/100; 1971		AG Drawer E	
John Hoyland	Ochre, Pink	Print	31 x 24 1/4	19/40; 1971		Current Location Unknown	
John Hoyland	Small Grey			20/75; 1968		Current Location Unknown	
John Hoyland	Untitled I	Lithograph	30 1/2 x 23 1/2	14/50; 1974	Dr. Marvin Sackner	AG Drawer E	
John Hoyland	Untitled I	Lithograph	30 1/2 x 23 1/2	A/P; 1974		AG Drawer E	
John Hoyland	Untitled II	Lithograph	30 1/2 x 23 3/4	36/50; 1974	Dr. Marvin Sackner	AG Drawer E	
John Hoyland	Untitled III	Lithograph	30 1/2 x 23 1/2	A/P; 1974	Dr. Marvin Sackner	AG Drawer E	
Patrick Hughes	Black Stars			66/90; 1980	Mr. Donald McManners	Current Location Unknown	
Patrick Hughes	My Son's Holiday	Print	30 x 22	53/150; 1980	Mr. Donald McManners	AG Drawer A	
Patrick Hughes	No Title (Rainbow)	Handpainted Screenprint		43/75; 1975	Mr. Donald McManners	MCV- School of Pharmacy, Hallway	
Patrick Hughes	Sunscrappers			40/90; 1980	Mr. Donald McManners	Current Location Unknown	
Ben Johnson	Greek Window	Screenprint	31 3/4 x 41	56/85; 1977		AG Drawer I	
Ben Johnson	Untitled					Current Location Unknown	
Allen Jones	No Title (Black)	Print	29 3/4 x 41 3/4	14/60; 1976		AG Drawer 6	
Allen Jones	No Title (Red)	Print	29 3/4 x 41 3/4	41/60; 1976		AG Drawer 6	
Michael Kidner	Elastic Membrane, a Biography	Book			Dr. Sherman Leis	Special Collections	
Ronald King	Anthony and Cleopatra, Wm Shakespeare Portfolio	Book		285/300; 1979	Zeller, Weiss and Kahn	Special Collections	
Ronald King	The Prologue to the Canterbury Tales XII	Book (4) (One Copy Missing)		96/250; 117/250, 128/250, 203/250; 1978		Special Collections	
Ronald King	The Prologue to the Canterbury Tales XVII	Book (2)		32/250; 97/250		Special Collections	
Ronald King	The Prologue to the Canterbury Tales XVIII	Book (2)		24/250; 29/250		Special Collections	
Lilian Lijn	Koan-Cuts II	Screenprint/Collage		1977	Mr. Stanley Siegal; Mr. Maurice Posner	Current Location Unknown	

Appendix C: Register of VCUarts Anderson Gallery Martin S. Ackerman Foundation Collection

Kim Lim	Blue Engraving	Engraved Print	22 1/4 x 24 1/4	32/35; 1972	Mr. Bruce Roberts	AG Drawer I	
Kim Lim	Ladder Series I	Etching	23 x 23 1/2	56/65; 1972	Mr. Lavere G. Lund	AG Drawer I	
J. L. Lochner	Mark Boyles' Journey to the Surface of the Earth	Book 131 of Copies Made		1978		Special Collections	
Kenneth Martin	Rotation Frankfurt I	Screenprint		45/61; 1977	Mr. Robert Brooks	Current Location Unknown	
Kenneth Martin	Rotation Frankfurt II	Screenprint		41/61; 1977	Mr. Robert Brooks	Current Location Unknown	
Kenneth Martin	Rotation Frankfurt IV	Screenprint		42/61; 1977	Mr. Robert Brooks	Current Location Unknown	
Leonard McComb	Blossoms and Flowers Portfolio	Print	19 1/2 x 25 1/2	75/50; 1977	Mr. Bruce Roberts	AG Drawer L (2 Missing; 2 Stolen)	
Nicholas Munro	Animals Running through Fire	Screenprint	40 x 27 1/2	A/P; 1970	Mr. Eddie Green	AG Drawer C	
Nicholas Munro	Craters	Screenprint	40 x 27 1/2	11/20; 1970	Mr. Eddie Green	AG Drawer C	
Nicholas Munro	Gazelles	Screenprint	40 x 27 1/2	15/72; 1973	Mr. Howard Brock	AG Drawer C	
Nicholas Munro	Igloos	Screenprint	40 x 27 1/2	A/P; 1970	Mr. Eddie Green	AG Drawer C	
Jules Olitski	Pink Grey	Print	35 1/4 x 26	61/150; 1970		AG Drawer R	90.2
Jules Olitski	Orange Ochre	Print	35 1/4 x 26	31/150; 1970		AG Rack 11	90.3
Jules Olitski	Crimson Orange	Print	35 1/4 x 26	51/150; 1970		AFO 5th Floor	90.4
Jules Olitski	Pale Blue	Print	35 1/4 x 26	38/150; 1970		AFO 5th Floor	90.5
Jules Olitski	Pink Yellow	Print	35 1/4 x 26	51/150; 1970		AG Drawer I	90.6
Graham Ovenden	Ashley	Aquatine	25 1/2 x 19	9/20; 1970	Mr. Howard Karshan	AG Drawer I	
Graham Ovenden	Lo Thoughtful By the Lake	Screenprint	W/Mat: 30x30; W/O Mat. 26 x 26			AG Drawer I	
Graham Ovenden	She Kept on Growing	Screenprint	20 x 26	24/75; 1970	Mr. Lavere G. Lund	AG Drawer I	
Eduardo Palozzi	Dynamic Fun	Book		292/300		Special Collections	
Eduardo Palozzi	Portfolio				Mr. John Toal	Current Location Unknown	
Peter Phillips	Gravy for the Navy	Print	41 1/4 x 28 3/4	25/75; 1968-1975	Mr. Eddie Green	AG Drawer I	
Tom Philips	Dante, I had not known that death had undone so many Portfolio	Etching	19 1/2 x 25 3/4	55/110	Mr. Thomas Lewyn	AG Drawer W	90.8a
Tom Philips	Dante, I had not known that death had undone so many Portfolio	Etching	19 1/2 x 25 3/4	55/110	Mr. Thomas Lewyn	AG Drawer W	90.8b
Tom Philips	Dante, I had not known that death had undone so many Portfolio	Etching	19 1/2 x 25 3/4	55/110	Mr. Thomas Lewyn	AG Drawer W	90.8c
Tom Philips	Dante, I had not known that death had undone so many Portfolio	Etching	19 1/2 x 25 3/4; w/mat. 24 x 30	55/110	Mr. Thomas Lewyn	AG Drawer 4	90.8d
Tom Philips	Dante, I had not known that death had undone so many Portfolio	Etching	19 1/2 x 25 3/4	55/110	Mr. Thomas Lewyn	AG Drawer W	90.8e
Tom Philips	Dante, I had not known that death had undone so many Portfolio	Etching	19 1/2 x 25 3/4	55/110	Mr. Thomas Lewyn	AG Drawer W	90.8f
Tom Philips	Dante, I had not known that death had undone so many Portfolio	Etching	19 1/2 x 25 3/4; w/mat. 24 x 30	55/110	Mr. Thomas Lewyn	AG Drawer X	90.8g
Tom Philips	Dante, I had not known that death had undone so many Portfolio	Etching	19 1/2 x 25 3/4	55/110	Mr. Thomas Lewyn	AG Drawer W	90.8h
Tom Philips	Dante, I had not known that death had undone so many Portfolio	Etching	19 1/2 x 25 3/4	55/110	Mr. Thomas Lewyn	AG Drawer W	90.8i
Tom Philips	Dante, I had not known that death had undone so many Portfolio	Etching	19 1/2 x 25 3/4	55/110	Mr. Thomas Lewyn	AG Drawer W	90.8j
Tom Philips	Dante, I had not known that death had undone so many Portfolio	Etching	19 1/2 x 25 3/4	55/110	Mr. Thomas Lewyn	AG Drawer W	90.8k
Tom Philips	Last Notes from Endenich				Mr. Edwin E. Jedeikin	Current Location Unknown	
Tom Philips	The New National Theatre is Yours				Mr. Edwin E. Jedeikin	Current Location Unknown	
John Piper	Travel Notes: Castle Ashby Avenue	Silkscreen Print		1967	Mr. Walter F. Siebecker	MCV-School of Pharmacy, Hallway	79.10.1
John Piper	Travel Notes: Devil's Bridge Waterfall					Current Location Unknown	79.10.2
John Piper	Eye and Camera: Flame Four	Screenprint	22 1/2 x 30 1/2	58/70		AG Drawer Q	79.10.3
John Piper	Eye and Camera: Blue and Yellow	Screenprint	22 1/2 x 30 1/2	25/70		AG Drawer Q	79.10.4
John Piper	Eye and Camera: Yellow and Green	Screenprint	22 1/2 x 30 1/2	50/70		AG Drawer Q	79.10.5
John Piper	Eye and Camera: Red and Black	Screenprint	22 1/2 x 30 1/2	33/70		AG Drawer Q	79.10.6
John Piper	Eye and Camera: Grey and Blue	Screenprint	22 1/2 x 30 1/2	59/70		AG Drawer Q	79.10.7
John Piper	Eye and Camera: Multifigure	Screenprint	22 1/2 x 30 1/2	62/70		AG Drawer 4	79.10.8
Amulf Rainer	Reste	Book		107/250; 1970	Mr. Sterling Spafford	Special Collections	79.30.
Dieter Roth	"Dogs" Portfolio	Print	14 1/2 x 20	44/100; 1979	Mr. Robert Layton	AG Drawer W	79.11a
Dieter Roth	"Dogs" Portfolio	Print	13 3/4 x 19 3/4	44/100; 1979	Mr. Robert Layton	AG Drawer W	79.11b
Dieter Roth	"Dogs" Portfolio	Print	13 3/4 x 19 3/4	44/100; 1979	Mr. Robert Layton	AG Drawer W	79.11c
Dieter Roth	"Dogs" Portfolio	Print	13 3/4 x 19 3/4	44/100; 1979	Mr. Robert Layton	AG Drawer W	79.11d
Dieter Roth	"Dogs" Portfolio	Print	13 3/4 x 19 3/4	44/100; 1979	Mr. Robert Layton	AG Drawer W	79.11e
Dieter Roth	"Dogs" Portfolio	Print	13 3/4 x 19 3/4	44/100; 1979	Mr. Robert Layton	AG Drawer W	79.11f
Dieter Roth	"Dogs" Portfolio	Print	13 3/4 x 19 3/4	44/100; 1979	Mr. Robert Layton	AG Drawer W	79.11g

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Dieter Roth	"Dogs" Portfolio	Print	13 3/4 x 19 3/4	44/100; 1979	Mr. Robert Layton	AG Drawer W	79.11h
Dieter Roth	"Dogs" Portfolio	Print	13 3/4 x 19 3/4	44/100; 1979	Mr. Robert Layton	AG Drawer W	79.11i
Dieter Roth	"Dogs" Portfolio	Print	13 3/4 x 19 3/4	44/100; 1979	Mr. Robert Layton	AG Drawer W	79.11j
Dieter Roth	"Dogs" Portfolio	Print	13 3/4 x 19 3/4	44/100; 1979	Mr. Robert Layton	AG Drawer W	79.11k
Dieter Roth	"Dogs" Portfolio	Print	13 3/4 x 19 3/4	44/100; 1979	Mr. Robert Layton	AG Drawer W	79.11l
Dieter Roth	"Dogs" Portfolio	Print	13 3/4 x 19 3/4	44/100; 1979	Mr. Robert Layton	AG Drawer W	79.11m
Dieter Roth	"Dogs" Portfolio	Drawing	25 1/4 x 19		Mr. Robert Layton	AG Drawer W	79.11n
Dieter Roth	96 Piccadillies	Book			Mr. Nelson Krum	Special Collections	
Michael Rothenstein	The Song of Songs Portfolio	Book		1977	Mr. Michael Starita	Special Collections	
William Scott	Across Areas Contrasted	Screenprint	23 x 30 1/2	27/72; 1972		AG Drawer F	
William Scott	Bluefield	Screenprint	23 x 30 1/2	31/72; 1972		AG Drawer F	
William Scott	Brownfield Defined	Screenprint		13/72; 1972	Mr. and Mrs. Ben Wunsch	AG Drawer F	
William Scott	Brownfield Defined	Screenprint		A/P; 1972		AG Drawer F	
William Scott	Estate Landscape	Screenprint	22 1/2 x 15 1/2	35/72; 1972		AG Drawer F	
William Scott	Fire on the Rectangle	Screenprint	22 1/2 x 15 1/2	38/72; 1972		AG Drawer F	
William Scott	First Triangles	Screenprint		32/72; 1972		Current Location Unknown	
William Scott	Lines with Breadth Supercede	Screenprint			Mr. Craig Nalen	Current Location Unknown	
William Scott	Towards Euclid	Screenprint	22 1/2 x 15 1/2	17/72; 1972		AG Drawer F	
William Scott	Untitled (Blue Colorfield)	Screenprint	23 x 30 1/2	32/72; 1972		AG Drawer F	
William Scott	Untitled (Blue Square)	Screenprint	22 1/2 x 15 1/2	38/72; 1972		AG Drawer F	
William Scott	Untitled (Blue Stripes and Rectangle)	Screenprint	23 x 30 1/2	38/72; 1972		AG Drawer F	
William Scott	Untitled (Brown Colorfield)	Screenprint	23 x 30 1/2	26/72; 1972		AG Drawer F	
William Scott	White Bowl, Black Pan on Brown	Screenprint	27 3/4 x 39 1/2	41/100; 1970		AG Drawer F	
William Scott	Yellow Square and Quarter Blue	Screenprint		72/72; 1972		Current Location Unknown	
William Scott	2nd Triangles	Screenprint		A/P; 1972			
William Scott	2nd Triangles	Screenprint	23 x 31	28/72; 1972			
Colin Self	Prelude to 1000 Contemporary Objects of Our Time, No. 3	Etching	27 1/2 x 21 1/4	37/60; 25 Aug 1971	Mr. William Dorman	AG Drawer 6	
Colin Self	Prelude to 1000 Contemporary Objects of Our Time, No. 6	Etching	27 1/2 x 21 1/4	37/60; 26 Aug 1971	Mr. William Dorman	AG Drawer 6	
Colin Self	Prelude to 1000 Contemporary Objects of Our Time, No. 7	Etching	27 1/2 x 21 1/4	46/60; 25 Aug 1971	Mr. William Dorman	AG Drawer 6	
Colin Self	Prelude to 1000 Contemporary Objects of Our Time	Etching	27 1/2 x 21 1/4	37/60	Mr. William Dorman	Current Location Unknown	
Alan Shields	Papa's Little Joe...	Collage	26 x 26	91/100; 1971		AG Drawer Q	
Richard Smith	G. Pink	Screenprint		ed of 75	Mr. John Horne	Current Location Unknown	
Stafford						Current Location Unknown	
Andre Thomkins	What You and I See	Print	13 3/4 x 19 3/4	56/100; 1979	Mr. Steven D. Sohacki and Mrs. Bernice Sohacki	AG Drawer W	79.12b
Andre Thomkins	Walk on Broken Lake	Print	13 3/4 x 18 3/4	56/100; 1979	Mr. Steven D. Sohacki and Mrs. Bernice Sohacki	AG Drawer W	79.12c
Andre Thomkins	Hallemaid	Print	14 x 19 1/2	56/100; 1979	Mr. Steven D. Sohacki and Mrs. Bernice Sohacki	AG Drawer W	79.12d
Andre Thomkins	Fridgewood	Print	13 3/4 x 18 3/4	56/100; 1979	Mr. Steven D. Sohacki and Mrs. Bernice Sohacki	AG Drawer W	79.12e
Andre Thomkins	Little Animals	Print	13 3/4 x 18 3/4	56/100; 1979	Mr. Steven D. Sohacki and Mrs. Bernice Sohacki	AG Drawer W	79.12f
Andre Thomkins	Snowhair	Print	14 x 19 1/2	56/100; 1979	Mr. Steven D. Sohacki and Mrs. Bernice Sohacki	AG Drawer W	79.12g
Andre Thomkins	Purple Hair	Print	13 3/4 x 18 3/4	56/100; 1979	Mr. Steven D. Sohacki and Mrs. Bernice Sohacki	AG Drawer W	79.12h
Andre Thomkins	Pissnake	Print	13 3/4 x 18 3/4	56/100; 1979	Mr. Steven D. Sohacki and Mrs. Bernice Sohacki	AG Drawer W	79.12i
Andre Thomkins	Blackfall	Print	14 x 19 1/2	56/100; 1979	Mr. Steven D. Sohacki and Mrs. Bernice Sohacki	AG Drawer W	79.12j
Andre Thomkins	What You Can See: Lifeboat	Print	14 x 19 1/2	56/100; 1979	Mr. Steven D. Sohacki and Mrs. Bernice Sohacki	AG Drawer W	79.12k
Andre Thomkins	Permanentszene	Book			Mr. James Griffith	Current Location Unknown	
Andre Thomkins	Purple Hair	Print	13 3/4 x 19 3/4, w/mat: 18 x 24	72/100; 1979		AG Drawer W	
Andre Thomkins	Pissnake	Print	13 3/4 x 19 3/4	92/100; 1979		AG Drawer W	
Andre Thomkins	What You and I and She See	Print	13 3/4 x 19 3/4	92/100; 1979		AG Drawer W	
Andre Thomkins	DerSitz Portrait	Drawing	13 3/4 x 19 3/4, w/mat: 21 1/2 x 15 1/2	1979		AG Drawer W	79.12a
Andre Thomkins	Off Setter	Print	13 3/4 x 19 3/4, W/Mat: 18 x 24	72/100; 1979		AG Drawer L	
Andre Thomkins	Off Setter	Print	13 3/4 x 19 3/4	56/100; 1979	Mr. Steven D. Sohacki and Mrs. Bernice Sohacki	AG Drawer W	79.12l
William Tucker	Ten Variations	Portfolio with 10 Prints	8 x 10	48/65; 1969	Dr. Harold C. Urschel, Jr.	AG Drawer L	

Appendix C: Register of VCUarts Anderson Gallery Martin S. Ackerman Foundation Collection

William Turnball	Fugue I	Screenprint	23 x 31 1/2	10/75; 1971	Mr. Albert Finney	AG Drawer I	
William Turnball	Fugue VI	Screenprint	23 x 31 1/2	19/75; 1971		Current Location Unknown	
William Turnball	Fugue VII	Screenprint	23 1/2 x 31 1/2	19/75; 1971	Dr. Harold C. Urschel, Jr.	AG Drawer I	
William Turnball	Fugue IX	Screenprint	23 1/4 x 31 1/2	17/75; 1971	Mr. Robert Brooks	AG Drawer I	
William Turnball	Fugue XI					Current Location Unknown	
Emmet Williams	Coptic Optic Portfolio	Portfolio with 13 Prints	14 x 19 1/2	62/100; 1979	Mr. C. Richard Stafford	AG Drawer L	79.28
Emmet Williams	Selected Shorter Poems	Book		1978	Mr. R. LaMont Stevens	Special Collections	
Richard Wilson	Wind Instruments	Book			Mr. Martin G. Payton	Special Collections	

Works which are listed as "Current Location Unknown" may have never been accepted into the Anderson Gallery but were noted as being in the permanent collection

Appendix D: Condition Report Form

Condition Report

Artist: _____

Title: _____

Current Location: _____

Current Storage: _____

Description: _____

Drawing: _____

Measurements: _____

Materials: _____

Condition Analysis: _____

Damages: Torn _____ Wrinkled _____ Smudges _____ Other _____ None _____

Conservation Needed: _____

Exhibitable in Present Condition? _____

Donor: _____

Date Donated: _____

Provenance: _____

Examined By: _____

Examination Date: _____

Appendix E: AAM “The Accreditation Commission’s Expectation Regarding Collections Stewardship”

The Accreditation Commission’s Expectations Regarding Collections Stewardship¹

Approved December 17, 2004¹
Effective January 1, 2005

The Accreditation Commission’s expectations reflect the evolving nature of standards and practices in museums. During its review of over 100 institutions a year, the Commission discusses how current practices in museums relate to the existing eligibility criteria and Characteristics of an Accreditable Museum. These Expectations support and elaborate on the Characteristics of an Accreditable Museum. Periodically, after thorough deliberation, the Commission revises its expectations to stay current with evolving standards. The Commission focuses on presenting desired outcomes, rather than on prescribing methods by which these outcomes must be achieved.

Why does the Commission consider collections stewardship important?

Stewardship is the careful, sound, and responsible management of that which is entrusted to a museum’s care. Possession of **collections**² incurs legal, social, and ethical obligations to provide proper physical storage, management, and care for the collections and associated documentation, as well as proper intellectual control. Collections are held in trust for the public and made accessible for the public’s benefit. Effective collections stewardship ensures that the **objects** the museum owns, borrows, holds in its custody, and/or uses are available and accessible to present and future generations. A museum’s collections are an important means of advancing its mission and serving the public.

What are the Accreditation Commission’s expectations regarding collections stewardship?

Per Program Eligibility Criteria:

- ☐ An accredited museum, either collecting or non-collecting, is required to have a formal and appropriate program of documentation, **care**, and use of collections.
- ☐ An institution that owns collections (including living organisms), whether actively collecting or not, is required to have **accessioned** at least 80 percent of its permanent collections.

¹ First issued by the Accreditation Commission in June 2001 This revised version supercedes the 2001 version.

² See Glossary at the end for definitions of bolded terms. Accreditation Commission’s

Appendix E: AAM “The Accreditation Commission’s Expectation Regarding Collections Stewardship”

Per the Characteristics of an Accreditable Museum, an accreditable museum must demonstrate that it:

- ☐ owns, exhibits, or uses collections that are appropriate to its mission
- ☐ legally, ethically, and effectively manages, documents, cares for, and uses the collections
- ☐ conducts collections-related research according to appropriate scholarly standards
- ☐ strategically plans for the use and development of its collections
- ☐ guided by its mission, provides public access to its collections while ensuring their preservation
- ☐ allocates its space and uses its facilities to meet the needs of the collections, audience, and staff
- ☐ has appropriate measures in place to ensure the safety and security of people, its collections and/or objects, and the facilities it owns or uses
- ☐ takes appropriate measures to protect itself against potential risk and loss

The Commission also expects an institution to:

- ☐ plan strategically and act ethically with respect to collections stewardship matters
- ☐ legally, ethically, and responsibly acquire, manage, and dispose of collection items as well as know what collections are in its ownership/custody, where they came from, why it has them, and their current condition and location
- ☐ provide regular and reasonable access to, and use of, the collections/objects in its custody

This requires thorough understanding of collections stewardship issues to ensure thoughtful and responsible planning and decision-making. With this in mind, the Commission emphasizes systematic development and regular review of policies, procedures, practices, and plans for the goals, activities, and needs of the collections.

How does the Commission assess whether the institution’s collections and/or objects are appropriate for its mission?

The Commission compares the institution’s mission—how it formally defines its unique identity and purpose, and its understanding of its role and responsibility to the public—to two things:

- ☐ the collections used by the institution, and
- ☐ its policies, procedures, and practices regarding the development and use of collections

(See also the *Accreditation Commission’s Expectations Regarding Institutional Mission Statements*.)

Appendix E: AAM “The Accreditation Commission’s Expectation Regarding Collections Stewardship”

In its review, the Commission examines whether:

- ☐ the mission statement or collections documents (e.g., collections management policy, collections plan, etc.) are clear enough to guide collections stewardship decisions
- ☐ the collections owned by the museum, and objects loaned and exhibited at the museum, fall within the scope of the stated mission and collections documents.
- ☐ the mission and other collections stewardship related documents are in alignment and guide the museum’s practices.

How does the Commission assess whether the institution effectively manages, documents, and cares for its collections and/or objects?

The Commission recognizes that:

- ☐ there are different ways to manage, house, secure, document, and conserve collections, depending on their media and use, the museum’s own discipline, size, physical facilities, geographic location, and financial and human resources. Therefore, the Commission considers many facets of an institution’s operations that taken together, demonstrate the effectiveness of its collections stewardship policies, procedures, and practices. The Commission considers the museum’s collections stewardship policies, procedures, and practices in light of these varying factors.
- ☐ museums may have diverse types of collections categorized by different levels of purpose and use—permanent, educational, archival, research, study, to name a few—that may have different management and care needs. The Commission expects these distinctions to be articulated in collections stewardship-related policies and procedures.
- ☐ different museum disciplines may have different collections stewardship practices, issues, and needs related to their specific field. The Commission expects museums to follow the standards and best practices appropriate to their respective discipline and/or museum type as applicable.

In its review, the Commission expects that:

- ☐ a current, approved, comprehensive **collections management policy** is in effect and actively used to guide the museum’s stewardship of its collections
- ☐ 80 percent of the permanent collection is formally accessioned and an appropriate and reasonable percentage of the permanent collection is cataloged, inventoried, and visually documented
- ☐ the human resources are sufficient, and the staff have the appropriate education, training, and experience, to fulfill the museum’s stewardship responsibilities and the needs of the collections
- ☐ staff are delegated responsibility to carry out the collections management policy
- ☐ a system of documentation, records management, and inventory is in effect to describe each object and its acquisition (permanent or temporary), current condition and location, and movement into, out of, and within the museum

Appendix E: AAM “The Accreditation Commission’s Expectation Regarding Collections Stewardship”

- ☐ the museum regularly monitors environmental conditions and takes pro-active measures to mitigate the effects of ultraviolet light, fluctuations in temperature and humidity, air pollution, damage, pests, and natural disasters on collections
- ☐ an appropriate method for identifying needs and determining priorities for conservation/care is in place
- ☐ safety and security procedures and plans for collections in the museum’s custody are documented, practiced, and addressed in the museum’s emergency/disaster preparedness plan
- ☐ regular assessment of, and planning for, collection needs (development, conservation, risk management, etc.) takes place and sufficient financial and human resources are allocated for collections stewardship
- ☐ collections care policies and procedures for collections on exhibition, in storage, on loan, and during travel are appropriate, adequate, and documented
- ☐ the scope of a museum’s collections stewardship extends to both the physical and intellectual control of its property
- ☐ ethical considerations of collections stewardship are incorporated into the appropriate museum policies and procedures
- ☐ considerations regarding future collecting activities are incorporated into institutional plans and other appropriate policy documents

The Commission also reviews the following documents required to be submitted as part of the accreditation process:

- ☐ Repository agreement for objects in custody without title (required for some museums)
- ☐ Visual images that illustrate the scope of the museum’s collections
- ☐ Collections management policy and loan policies (custodial care and borrowing policies for museums that do not own or manage collections, but borrow and use collections for exhibits, education, or research)
- ☐ Sample copy of completed collections documentation record(s) (with accession, catalog, and inventory information)
- ☐ If the museum is authorized to deaccession, a copy of a deaccession form or other written documentation used for deaccessioning purposes (a completed form if applicable, otherwise a blank form)
- ☐ Sample copy of a completed outgoing loan agreement
- ☐ Sample copy of a completed incoming loan agreement
- ☐ Sample copy of completed condition report form
- ☐ Emergency/disaster preparedness plan (covering staff, visitors, and collections)

In addition, the following documents are not required but should be provided if available:

- ☐ **Collections plan**
- ☐ Conservation plan
- ☐ Completed RC-AAM *Standard Facility Report*

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Glossary

Accessioning: a) Formal act of accepting an object or objects to the category of materials that a museum holds in the public trust. b) The creation of an immediate, brief, and permanent record utilizing a control number for an object or group of objects added to the collection from the same source at the same time, and for which the museum has custody, right, or title. Customarily, an accession record includes, among other data, the accession number; date and nature of acquisition (gift, excavation, expedition, purchase, bequest, etc.); source; brief identification and description; condition; provenance; value; and name of staff member recording the accession.

Care: The museum keeps appropriate and adequate records pertaining to the provenance, identification, and location of the museum’s holdings and applies current professionally accepted methods to their security and the minimization of damage and deterioration.

Collections: Objects, living or nonliving, that museums hold in trust for the public. Items usually are considered part of the museum’s collections once they are **accessioned**. Some museums designate different categories of collections (permanent, research, educational) that functionally receive different types of care or use. These categories and their ramifications are established in the museum’s collections management policy.

Collections management policy: A written document, approved by the governing authority, which specifies the museum’s policies concerning all collections-related issues, including accessioning, documentation, storage, and disposition. Policies are general guidelines that regulate the activities of the organization. They provide standards for exercising good judgment.

Collections plan: A plan that guides the content of the collections and leads staff in a coordinated and uniform direction over time to refine and expand the value of the collections in a predetermined way. Plans are time-limited and identify specific goals to be achieved. They also provide a rationale for those choices, and specify how they will be achieved, who will implement the plan, when it will happen, and what it will cost.

Objects: Materials used to communicate and motivate learning and instruments for carrying out the museum’s stated purpose.

Standard Facility Report: A standardized form developed by the AAM’s Registrar’s Committee (RC-AAM) to expedite the exchange of information critical to lenders and insurers. Museums fill in information about their physical specifications, and policies and procedures related to environmental controls, fire protection, security, handling/packing, and loans. Available only through purchase from the AAM Bookstore.

AMERICAN ASSOCIATION OF MUSEUMS
ACCREDITATION PROGRAM
1575 EYE STREET NW, SUITE 400
WASHINGTON, DC 20005
202.289.9116
FAX 202.289.6578

Vita

Elizabeth Rebecca Girard, or Libby, was born in New York City on April 11, 1984. After spending her childhood moving around for her father's military career, she settled in Virginia and graduated from Western Branch High School in Chesapeake, Virginia, in 2002. She attended Randolph-Macon College in Ashland, Virginia, and graduated cum laude in 2006 with a double major in Art History and Religious Studies. She chose to attend Virginia Commonwealth University to achieve her Master's in Art History. While attending VCU she has worked at numerous museums, including the National Museum of the Marine Corps, the Adirondack Museum and the Valentine Richmond History Center.

